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ANALYTIC QUESTIONS

ON

THE ART OF SHAKESPEARE

HAMLET

BY

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INTRODUCTION.

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MANY people suppose that, in order to interpret Shakespeare, it is necessary to learn new mental processes of some kind. Many other people believe that, to interpret Shakespeare, it is not necessary to learn any new mental processes or even to use the old ones very vigorously, since there is nothing in Shakespeare to interpret. Shakespeare, they say, is only what one puts into him; and Shakespeare is remarkable alone for his capacity to appropriate and seem to absorb all that his admirers, collectively and respectively, have endowed him with. Indeed, most of these would add, it is doubtful if there be any such thing as literary interpretation at all.

Both these assumptions are distressingly and injuriously false. The one keeps many earnest minds from culture through fear of insuperable difficulties, the other helps render ignorance im pregnable. To read Shakespeare requires no mastery of new principles, but simply an adaptation or adjustment of processes used continually in outside life. Reading Shakespeare involves but the interpretation of partly hidden meanings, just as reading faces and motives and character among men. Shakespeare is only life reproduced and perpetuated in a book.

What method of study will best forestall these wrong assumptions, and make Shakespeare known, at least to such as are yet learners in our schools? The first thing to be done is not to etymologize his language, or philologize his Elizabethan English. We must know the meanings of his words, but we do not need at once to learn the history of those meanings. That will not find the life in his pages, nor show us how he holds the mirror up to nature, nor make us understand the minds and characters that he has analyzed. To find out how he has analyzed them, and by what means he exhibits them to us, is to study Shakespeare's art. Whenever Shakespeare's art is discerned and his higher

meaning compassed, the result is an immediate spiritual quickening. Students achieving this experience know there is such a thing as literary art, and teach others so. They are quickened also in the interpretation of motives and men and life without. Moreover, when a mind has been thus energized, there seems no question of its spiritual future. It goes on to higher and higher culture of its own momentum.

But is it possible to teach the art of Shakespeare except to the favored few,—to those who would grasp it in any case? This little book is intended to serve as the answer to that question. It offers no method of sugar-coating literary study, or of inveigling pupils into a liking for Shakespeare. It proposes genuine and sustained tasks from day to day, yet work that furnishes its own impetus and enthusiasm. The questions are but means by which to locate the principal art-points, and are so inductively multiplied as to bring all difficulties, it is believed, within the grasp of any diligent and aspiring mind.

The foundation of art is *emotional inference*. Not that what we call logical inference is necessarily unemotional, or that emotional inferences are illogical. An emotional inference is a process of reasoning in which the conclusion is conceived and apprehended in that condition of mind which we call imagination. For example, I met upon the street lately an old man, bowed and decrepit, wearing soiled and ragged clothing. He was holding in his mouth a black, short, clay pipe, and there was the smell of alcohol upon his breath. I was conscious of no effect thus far from the spectacle, except some degree of pity, and should quickly have forgotten all about it. But as I passed, the old man raised his head and let me see his face. He had most brilliant and expressive eyes, and most refined features, and I found myself at once picturing what a veritable Apollo he must have been in his youth, and, instantly after, what he might have been to himself and to the world if he had escaped his vice. Here I was engaging in an act of inference, and with considerable accompanying emotion, since the whole transaction was wrought in a state of imagination. It is by way of emotional inferences such as this that the deeper and intenser meanings of literature are appropriated.

The usual way of indicating character, both in books and outside of them, in common intercourse of people as well as in Shakespeare, is by presentation of certain consequences or effects of character, which shall be potential to imagination of the character itself. A single escapade or act may be so chosen as to be indicative not only of the special enabling trait, but also of the whole character permitting or producing it. It is not necessary, for example, to enumerate all or many proofs of a squalid home. To say that the mother washes the family linen on Saturday, or the dinner dishes in cold water after dark, is quite sufficient. Herein we shall note that effects of character are something more than what are ordinarily called signs. They make us not only discern the existence of some cause, but conceive in imagination other and more vital consequences as derived or derivable from that same cause.

Character-effects,—sometimes in the following exercises called “effects” simply, are divided into two classes, the first on the basis of their nature, the second with reference to their use. The first class is subdivided into “effects” of *kind*, and of *degree*. Of all “effects” the most interesting and significant are such as are indicative of *character*. To illustrate character-effects of kind, we have but to open our eyes to traits in ourselves or others that we are noting and interpreting every hour. The shop-keeper that makes change just as scrupulously with children too young to count the money handed back as with older folk, we say is honest, and we trust him ever after. The farmer who is continually adjusting the harness to his horses at the plow is the man that workmen will hire out to. Character-effects of degree are not so numerous as those of kind, and yet abound within the observation of everybody. The man I once knew who was never heard to say yes or no, but was even whipped by his schoolmaster for obstinately refusing to use one of these words, furnishes a unique example. Lincoln returning to release the pig affords a far nobler illustration. Next important among character-effects are those of *mood*. ‘Kind’ effects of mood are exceedingly numerous. A curl of the lip shows scorn; a mere gesture betrays impatience or perhaps peevish-

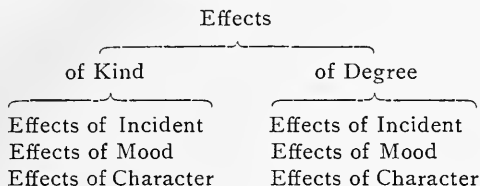
ness; a drawing of the face-muscles indicates a passing twinge of pain. As to 'degree' effects of mood, an oath or a blow, a harsh retort or an insulting epithet, are too evident examples. The lad, in Browning's *Incident of the French Camp*, who, from enthusiasm for his chief, brings the news of victory with "his breast all but shot in two," is a superb illustration of how these simple elements of power are used in books.

Under the first division there remain to be considered such as are best called effects of *Incident*. They are easily distinguished from effects of *Character*, and of *Mood*, since, though often arousing imagination equally with these, they never quite amount to revealments of personality, or of emotional states. Incident effects, like the others, are either of kind or of degree. The sudden fall of the mercury in a ship's glass, in the tropics, is a good example of the 'kind' variety. Imagination not only pictures the coming hurricane, but the behavior of the steamer in weathering the stress. The diagnosis of disease proceeds by incident effects of kind, the threatened sickness and its probable period being anticipated in the imagination of the physician, or, more typically, of some anxious friend. When imagination is occupied not so much with the nature of the disease as with its severity, as when pronounced cholera or yellow fever, the effect is not of kind but degree. A fire-alarm reported as from a theatre where friends of ours are witnessing a play is an incident-effect of 'degree.' Imagination does not evaluate the kind, but the degree of peril that is imminent.

Usually both in life and in books, degree-effects are preceded by effects of kind. Sometimes effects are met with that do duty for degree and kind both in one. This is the method of Tennyson in *Elaine*. It is the secret of the dynamic quality in *Beside the Bonnie Brier Bush*. Shakespeare in his strongest work uses this method of concentration. He introduces Hamlet to us by a degree-effect of mood, by having him wear, while the court is in marriage dress, the blackest mantle he can find, and making him refuse even to look upon his uncle and his mother. We suspect this due to a reckless and defiant feeling, that will quickly pass. By the time he finishes his soliloquy we change our infer-

ence, and interpreting again find that we have filled our consciousness with the inky cloak, his yielding to his mother, and his defiance of the King as degree effects of character, potentially including all antecedent effects of kind.

According to the first division, then, effects are of two principal species, Kind and Degree; and each of these is divided further into three sub-classes, as in the following scheme.



Under the second division, 'effects' are considered without reference to their nature or their influence upon imagination, but wholly as to the manner of their use. When observed and interpreted at first hand they are *Direct*. When reported by the observer and interpreted after his example, they may be called *Second-Hand*, since they have been used before. The spectacle of the broken-down old man, told about in our earliest illustration, furnished *direct* character-effects of degree to the writer of these pages; but to the reader they are *second-hand*. If any attempt were made to enact such effects, either in the commoner manner of mimicry or upon the stage, they would become *Dramatic*. Of course in Shakespeare, except in the *Venus*, the *Lucrece*, and the *Sonnets*, all character-hints are of the last-named sort.

Another literary and dramatic principle, next in importance to Emotional Inference, must not be omitted here. This is the principle of Subordination. The given mind is constantly instituting comparisons not only between other respective minds but between others and itself. The man who is penetrative recognizes another as yet more acute. One that is artistic interprets at once the signs of a superior taste or sensitiveness to beauty, and postures himself as to a leader. In common life the millionaire subordinates himself to his shoemaker, or the shopman from

whom he buys his hats and gloves. A Giadstone, inspecting his estate, may be subordinated, if his jeweled repeater chances to be wrong, to the meanest tenant boy whose ten-shilling watch has just been set. In a strange city we are consciously subordinated to the street workman, of whom we inquire the way. Any isolated and incidental superiority is enough to engage imagination, and will perhaps amount to a temporary reversal of stated and recognized relations.

By devices of this sort an author is enabled to control at will the sympathies of his audience with reference to a given personality. In the drama the simplest means is to make the person to be subordinated *enter to* the character or characters that shall be superior for the time being. Rosencrantz and Guildenstern are put to an appropriate disadvantage, as regards Hamlet, at their first meeting, by entering to him, as a little earlier in the same scene was also Polonius. At the end, to help complete Hamlet's temporary abasement, he is made to enter to the grave-digger, and indeed to be worsted in a wit-combat with him. But by this expedient Hamlet is given in turn the vantage, just before he is again idealized to us, as he awaits the entry of the mourners and overhears the imprecations of Laertes. Nothing is more edifying than special and separate study of the situations in a play of Shakespeare, with respect to the ingenuity and variety of his subordinations.

No complete or even provisional outline of Shakespeare's principles and methods is contemplated here. Enough has been given to enable successful first study of his greater works. As has been noted, all minds of average intelligence achieve the power to read character and moods and motives in outside circumstances. To do this in books, we must quicken our imaginations, and, by adding the element of conscious knowledge, complete and verify our inchoate and partial experiences. Thus, the matter-of-fact mind may learn the pleasures of literature and the bookish brain become expert in the interpretation of life and men.

QUESTIONS

ON THE ART OF HAMLET.

ACT I.

SCENE I.

1. (a) As the curtain rises at the opening of the play, is the effect bright and cheering or the reverse? (b) How many figures on the stage at first? (c) Does Francisco walk about or make any noise? Why? (d) Is Bernardo yet on guard? Which of these should challenge?

2. (a) Who should first see the other, Francisco or Bernardo? Who does see the other first? How do you explain this and the challenging? (b) Is this a time of war? (c) Does Bernardo expect to find Francisco just here? (d) If Bernardo seems startled on seeing him, why is it? (e) Why does not Bernardo use some other than the abrupt, military manner of expression?

3. (a) In "Nay, answer me," what word has chief stress? Expand Francisco's meaning in these three words? (b) Is Francisco as much startled as Bernardo? Why? (c) What does "Stand and unfold yourself" mean? (d) Do you take it Bernardo's response is the watchword of the night? (e) Why does he not stand upon his dignity and insist that Francisco shall respond to *his* challenge? Does he even think of this?

4. (a) Did Bernardo recognize Francisco's voice in l. 2? (b) Did Francisco recognize Bernardo's in l. 1? Why? (c) In l. 3? Why? (d) Is there any difference in the manner in which

Bernardo's first two speeches are uttered? Explain. (e) What would happen to Bernardo if he did not come carefully upon his hour? (f) Then why does Francisco note this, and even thank him for coming at all?

5. (a) What dramatic purpose in making Bernardo say "'Tis now struck twelve"? (b) Why the question about "quiet guard," l. 10? (c) Does Francisco's answer indicate that he has been under any strain to-night? If so, why, again, did he not hear or see Bernardo? (d) Does Bernardo's answer indicate that he is delighted to hear Francisco has had quiet guard? Why is this?

6. (a) Why does Bernardo wish Horatio and Marcellus to make haste? (b) Which person comes first to his mind? Which enters first? What does Shakespeare accomplish by this? (c) Why does not Horatio now challenge first, as Bernardo did? (d) From the text does it seem that Horatio stops when commanded? (e) Why does he not give the countersign?

7. (a) Is Horatio startled? Do you think Marcellus alone might be? (b) Why does not Francisco leave the first time he says good night? (c) Why does Marcellus talk here, and why does not Horatio? (d) What does Bernardo's question about Horatio indicate? (e) What Horatio's reply? (f) Whom does Bernardo welcome first? Why "good" Marcellus?

8. (a) From ll. 21-22, does it seem that either Marcellus or Bernardo has any doubt of the reality of former appearances of "this thing"? (b) Why does Marcellus say "the *minutes* of this night"? (c) What is meant by "approve our eyes"? (d) Why is it desired that *Horatio* should speak to this apparition?

9. (a) From l. 30, how does Horatio seem to feel about being here at all? (b) In what mood does Horatio say, "Well, *sit* we down"? (c) At this point, which one of the characters represents the mood of the audience? (d) If Bernardo should complete his story would the attitude of the audience be changed? Would Horatio's attitude? (e) What is accomplished by the few lines Bernardo speaks?

10. (a) Upon Horatio, what is the effect of the ghost's appearance? (b) Upon the audience, what? (c) Why do Marcellus and

Bernardo each speak twice before Horatio speaks? Why does each appeal to Horatio? (*d*) Why does Marcellus say "Thou art a scholar"? (*e*) What effect upon the audience from Horatio's words, l. 44? (*f*) Why do both the others again urge Horatio to speak? (*g*) From Horatio's words, do you take it he admired the late King? (*h*) Was the King worthy? (*i*) Does Horatio expect a reply?

11. (*a*) What difference in Horatio's manner in ll. 19 and 51? (*b*) Which is now the chief character on the stage? (*c*) Where was this subordination accomplished? (*d*) By l. 66 is there any doubt as to the reality of any one of the three appearances? (*e*) Before the ghost entered, which of the three characters on the stage had talked least? Since the ghost's exit, which has talked most? (*f*) Which of the three is now most impressed by the ghost? How do you account for this? (*g*) What, precisely, has the appearing of the ghost effected?

12. (*a*) Now that Horatio is convinced that the ghost has appeared, do the others seem satisfied? (*b*) What new line of thought does Horatio take up in ll. 67-69? (*c*) What difference between Horatio and the others? (*d*) From ll. 70-107, what notion do you form of the old king? (*e*) How do you think the reigning king compares with him? (*f*) Why is there no talk of this reigning king?

13. (*a*) How has the tension of the earlier part of the scene been relieved before l. 107? (*b*) Why was this change necessary? (*c*) Dramatically, what is the purpose of ll. 108-125? (*d*) What marked difference in the preparation for the two appearances of the ghost? (*e*) What marked difference correspondingly in the effect? (*f*) What does Horatio think may be the result to him of speaking to the ghost, l. 127?

14. (*a*) Has Horatio ever believed in ghosts before? (*b*) Has he any doubts now? (*c*) Does Horatio, Marcellus, or Bernardo believe this ghost may be stopped by force? (*d*) Why do they try? (*e*) The first time the ghost appeared, was the main interest in the ghost itself, or in any communication it might make? What did Horatio ask it to say? (*f*) How is this on the second appearance?

15. (a) From "Exit Ghost," l. 142, to l. 167, what is the character of the language used? (b) What is the purpose of these lines in the play? (c) By the end of the scene, in which of all the characters are we most interested? (d) How is this result accomplished?

SCENE II.

1. (a) As compared with the preceding scene, what contrast now in the appearance of the stage? (b) From the stage direction, does it seem that all the court are present? (c) From the King's first speech, do you think he has met the court before as king? (d) How should the courtiers be dressed, gaily or soberly? (e) On such an occasion, how would a king probably take it if some one should appear in *black*? (f) How is Hamlet clad (cf. l. 77)?

2. (a) What is thus shown of Hamlet's mood? (b) What of his character? (c) Who should be the most prominent figure at a court reception? (d) Who is most prominent here? (e) How does Hamlet's manner compare with that of the courtiers (cf. ll. 70-71)?

3. (a) Do you know anything of the English law about marriage with the brother of a dead husband (cf. Encyclopædia Britannica, article Marriage)? (b) Has it been long since the last King died? (c) Do you imagine the King has been eager to meet the court? (d) Is the talk about the late King's death and the marriage unnecessarily long, or does the King seem willing to find another theme? (e) Is the manner of this speech easy and natural, or the reverse? (f) Does the presence of Hamlet make it easier for the King to say what he must say? (g) How much truth probably is there in ll. 14-16?

4. (a) Does the conduct of Fortinbras indicate any contrast between the King and his predecessor? (b) If you were in Hamlet's place, would you enjoy your mother's conduct? (c) What do you think Hamlet means by wearing this *inky* cloak? (d) Does it take any courage to wear it? (e) After Cornelius and Voltimand go, to whom would the court naturally expect the King to speak first? (f) Which seems most eager, Laertes to

talk or the King to have him talk? (g) How do you explain this?

5. (a) Is the King fortunate in his manner of addressing Hamlet? (b) Does Hamlet enjoy being called his son? (c) Does Hamlet perceive the King's embarrassment? (d) What does Hamlet mean by l. 65? (e) From the readiness of this aside, what do you assume of Hamlet's ability to deal with the King?

6. (a) What does the old expression "i' the sun" mean? (b) Do you find any double meaning in "sun"? (c) What can the King say in reply? Do you understand why it is not he who speaks next, but the Queen? (d) If you were in Hamlet's place, would consolation from this mother be effective? What would you think of the "for ever" of l. 70? (e) Do ll. 72-73 show much spirituality or tact in the Queen?

7. (a) What does Hamlet mean by "common"? (b) Does the Queen note this meaning? (c) What different tone does she take in her response, and why? (d) In the first line of Hamlet's answer, what two of the last four words have the chief stress? (e) Why is it the King who replies here? Compare with l. 68.

8. (a) What must be the effect of ll. 90-92 on Hamlet? (b) What do you think of the King's climax in ll. 101-103? (c) After all this, is Hamlet flattered by "think of us as of a father"? (d) From ll. 108-109, do you think the King may suspect Hamlet has ambitions? What means does the King take to make peace with Hamlet? (e) Do Hamlet and the King enjoy each others society? Why does the King beseech Hamlet not to leave the court?

9. (a) Why does Hamlet not reply? (b) Is the Queen's motive the same as the King's in making the request? (c) What significance in the last two words of l. 120? (d) Why does the King speak as he does in l. 121? Why the "Madam, come" of l. 122, and the "Come away" of l. 128? (e) What does the King propose to do now? (f) What must, by this time, be Hamlet's mood? (g) Would weaker expression than ll. 129-159 here seem adequate? (h) How do these lines affect our notion of the King, the Queen, and Hamlet's father?

10. (a) From what you have seen of Hamlet, do you think him intelligent and refined, or the reverse? (b) What would you say

of the court? (c) Do you think it was politic in Hamlet to insult the King in the presence of the court? (d) Was it foolhardiness that led him to do this, or what was it?

11. (a) What respect was shown Hamlet by the courtiers? (b) Do Horatio's words, l. 160 and l. 162, tell us anything of his character? Of Hamlet's? (c) From l. 161, does it seem they have ever known each other intimately? (d) Is pompousness or good-fellowship shown in Hamlet's talk, ll. 160-174? (e) What does Hamlet mean by l. 175? (f) What is indicated by the difference between l. 176 and l. 53?

12. (a) Why does Hamlet attach importance to the story of the apparition when Horatio did not? (b) What, probably, is Hamlet thinking as he says l. 220? Why does he next so thoroughly investigate the story? (c) Why does not Hamlet ask l. 229 at once, instead of l. 226? (d) If Horatio should hesitate about l. 230, what would Hamlet know? (e) Does not Hamlet know that a true apparition of his father would, after the Queen's conduct, seem as Horatio says in l. 232? Yet what answer does Hamlet invite by l. 231? (f) What answer to l. 233 does Hamlet's way of asking evidently invite?

13. (a) How do you account for the difference of opinion in ll. 238-240? (b) If these men were in the pay of the King to lure Hamlet to the platform, would they differ? Do you think Hamlet understands this? (c) What possibility of deception is left? (d) Does the manner of asking l. 240 seem to invite precision in the answer? What does this question test? (e) In ll. 242-253, does Hamlet show lack of readiness in decision?

14. (a) Why does Horatio say *it* instead of *he*, ll. 215-220? And why should such strong language be used in ll. 244-246 and in l. 127 of Sc. 1? (b) Has Hamlet in this scene accepted any subordination of the rest to his princely rank? (c) Which clearly subordinates the other by nature, Hamlet or Horatio? (d) Do or do not Hamlet's words indicate penetration and intelligence? (e) How far did the guards go in divining the cause of the ghost's appearance? How far did Horatio go? How far does Hamlet go? (f) In l. 256 do you find any tendency to procrastination?

SCENE III.

1. (a) With what incident in the preceding scene is this scene connected? (b) What of evident importance in the play is told us in Laertes' second speech? (c) From Ophelia's first words, do you think her affectionate or self-contained? (d) From her second speech, do you think she loves Hamlet or not? (e) Do her words indicate strength or weakness of character?

2. (a) If Laertes were really concerned about Ophelia, and thought it dangerous for her to be with Hamlet, would he be likely to bring forward as many reasons as in ll. 10-44? Would he speak at such length or in such leisurely fashion? (b) Do you think that Hamlet is a man Ophelia needs to guard against as Laertes insinuates? (c) What do you think is Laertes' real reason for this talk? (d) From Ophelia's reply, ll. 45-51, do you think she understands what kind of man her brother is? (e) Was Laertes in a hurry in ll. 10-44? Why is he now? (f) Why does not Laertes say '*our* father,' l. 52? (g) What is your impression of his character?

3. (a) Do Laertes' words, ll. 53-54, indicate that he grieves at the thought of parting from his father? If the choice were his, would he seek or avoid this second leave-taking? (b) From Polonius' first line, has he longed to see his son once more? (c) How does l. 61 of the preceding scene contribute to an understanding of the three lines before it? (d) If Polonius thinks it important that Laertes should character these precepts in his memory, why were they not imparted at the first leave-taking? (e) From the sound of these precepts, do you think them original with Polonius? (f) In the time given, is Laertes likely to character them all in his memory? Will they be the guiding principles of his life? (g) If they should, would they tend to make Laertes a good fellow or a prig?

4. (a) What do you infer from Laertes' reply? (b) What reason does Polonius give for hurrying Laertes away from his farewell to Ophelia? (c) Is Polonius overcome with grief when Laertes goes? Do you find Polonius inquisitive? (d) From l. 90, why is it, evidently, that Polonius has not before given Ophelia

such advice as he now gives? (*e*) Does Polonius seem grateful for this "caution," l. 95? How would most fathers take it?

5. (*a*) Do you find any further hint of Polonius' character in the first two words of l. 101? (*b*) Is l. 102 seriously to Ophelia's discredit? (*c*) What play on words in l. 103? (*d*) Does a pun under such circumstances indicate nobility of nature in Polonius? (*e*) In ll. 105-109 does Polonius seem most concerned about Ophelia or this pun? (*f*) What sort of an 'effect' is this?

6. (*a*) In ll. 115-117, what hint of Polonius' experiences? How does Polonius help you to understand Laertes? (*b*) Upon what evidence does Polonius base his statements in ll. 127-131? (*c*) When Polonius said ll. 120-121, do you think he expected to say ll. 131-135? (*d*) Do you think Polonius could now tell what precepts it was he gave Laertes? Do you think Laertes could? (*e*) Do Polonius' last three words make you admire him? (*f*) What answer would you like to hear Ophelia give? (*g*) Do you imagine it would have any effect on the tragedy if she should give it?

SCENE IV.

1. (*a*) Do you find yourself less interested in the revelation of the ghost on account of the interruption caused by the last two scenes? (*b*) Again, how does the stage seem, cheerful or the reverse? Is the effect in any manner intensified by associations from Scene 1? (*c*) Does the stage direction following l. 6 weaken the effect? Does it raise the King in your estimation? (*d*) Do you realize more or less than before that there are two factions in this court? With which faction do you ally yourself? (*e*) How do ll. 1-2 contribute to an appreciation of the time and place and situation?

2. (*a*) Are these men at all concerned about what is to occur? Why do they not now talk about it? (*b*) Why does Hamlet ask l. 3? (*c*) From his next words, is Hamlet or Horatio the more self-possessed? (*d*) From l. 7, has Horatio taken a prominent part in the court festivities of late? Why? (*e*) Do you find it easy to follow ll. 23-38? Where is the sentence begun in ll. 23-24 completed? (*f*) Have you before this seen Hamlet find it difficult to express himself? Why, then, this sentence?

3. (a) Do you see any dramatic purpose in this confused philosophizing? Would it not be more impressive for the ghost to appear after l. 6, and why? (b) Does or does not first sight of the ghost remove all Hamlet's doubts about its supernatural character? (c) Is Hamlet right in yet having doubts as to this being his father's spirit? Why? (d) Why does Hamlet say l. 39? (e) Why should the question of merely speaking to an apparition be thought so serious by both Horatio and Hamlet? (f) Why did Horatio speak? Why does Hamlet? Why did not Marcellus and Bernardo? (g) Now that Hamlet speaks, why does the ghost, which from the beginning has come for this only, wait so long before even moving in reply?

4. (a) When the ghost beckons, why does not Hamlet go at once? What does he wait for? (b) Why do both Marcellus and Horatio speak as in l. 62? (c) Why does Hamlet come to the decision announced in l. 63? (d) Do ll. 64-68 indicate that Hamlet thoroughly understands the danger of his action? (e) Does Horatio in ll. 69-78 add anything to what Hamlet has just said? (f) To whom does Hamlet say l. 78? (g) Does Hamlet's simple expression in ll. 63, 68, and 79 indicate decision or indecision here?

5. (a) Why does even Marcellus now venture to speak as in l. 80 and to act as Hamlet's next words show he does? (b) What act accompanies Horatio's words, l. 81? (c) What does *lets* mean, l. 85? (d) What action in ll. 81-86? (e) Why does not Hamlet speak more strongly in the last half of l. 86? (f) Have you pictured Horatio to yourself as strong or weak physically? What is the profession of Marcellus? (g) Is Hamlet a weakling?

6. (a) Was it Hamlet's mental, moral, or physical strength that was first shown us? Where was this? (b) Which next, and where? (c) Which last? (d) What is your recollection of the order common in the modern novel? (e) Which order do you find most impresses you, and why? (f) After the ghost and Hamlet have left, do Horatio and Marcellus seem composed?

SCENE V.

1. (a) At the close of Scene IV., might an audience after all think Hamlet reckless in his conduct? (b) Do you see any purpose in l. 1 of Scene v.? (c) At the end of Scene IV., which was subordinated to the other, Hamlet or the ghost? (d) After l. 1 of Scene v. which is subordinated to the other? (e) Under the circumstances, did you expect such a line even from Hamlet?

2. (a) Why is it that Hamlet will go no further? (b) Why does not Hamlet say 'poor *father*' instead, l. 4? (c) Why is Hamlet "bound to hear"? (d) Why should the ghost need to say l. 9? (e) What is the significance of "for a certain term," l. 10?

3. (a) What is the purpose of all the ghost says in ll. 2-23? (b) What, evidently, is the importance to the play of the ghost's words in ll. 25-40? (c) Do you find the language used impressive? Do you understand why Shakespeare used to take this part himself? (d) When did Hamlet first divine the substance of the ghost's revelation? Why does Hamlet say ll. 8 and 26? (e) Do you see evidence of any change in Hamlet's attitude toward the ghost with l. 7?

4. (a) From ll. 76-80 does it seem that Hamlet's father has lived an unusually sinful life? (b) Why must he suffer punishment? (c) Would it not be more appropriate to have a saved spirit thus urge revenge? Why? (d) How does the manner of the ghost's disappearance affect the revelation?

5. (a) With all the ghost's abhorrence of what has been done and eagerness to be revenged, yet what two restrictions does even he think must be placed upon Hamlet? (b) When the ghost leaves, what is Hamlet's mood at first, disgust at the foul crime committed, or eagerness for revenge? Would anything else be consistent with such love as Hamlet's for his father? (c) What is Hamlet's thought in "And shall I couple hell?" (d) Is it, as some have thought, dislike of the task imposed upon him that makes Hamlet say ll. 94-95? (e) With "Remember thee," l. 95, comes what natural change of mood? (f) What mood again in ll. 105-110? (g) In ll. 110-112?

6. (a) With what in *Macbeth* would you compare in effect the shouting now heard within? (b) Is it possible for such tension as Hamlet's now to continue? (c) When this tension is relieved, do you expect to find Hamlet at once perfectly normal? (d) Do you understand Hamlet's seeming levity and irreverence later in the scene? (e) Does this weaken the effect of the tension preceding?

7. (a) What would you think of Hamlet if he should now at once tell Horatio and Marcellus what the ghost would not tell them? (b) What confidence would you have in his ability to execute his mission? (c) When Hamlet says "O, wonderful," has he any notion of telling them? (d) What means does Hamlet take effectually to evade all questioning? (e) Is there anything in his real state of mind here that suggests this line of action to him? (f) Is there anything in his experiences of the night that would make them more readily understand so sudden a change in him? (g) Do you recall any words of Horatio's that show such a change would not be unexpected?

8. (a) Why does Hamlet exact the oath from his companions not to disclose even so much as they know themselves? (b) Why did the ghost in the first place appear to them at all? (c) Why does the ghost now speak? (d) What effect on Horatio and Marcellus from hearing the ghost for the first time? Do they hesitate after this at even the solemn form of oath Hamlet requires? (e) What is Hamlet's meaning in l. 165?

9. (a) Now that Horatio and Marcellus consent to take any oath that Hamlet may propose, do you find him talking so insanely in ll. 165-181? (b) Does, or does not the oath seem skillfully worded to cover every possibility of betrayal? (c) Now that these men, who have already shown their honesty, have committed themselves to Hamlet's side, how do ll. 171-172 atone even for the slight wrong of his deception at first? (d) From l. 183, has Hamlet really been as unsympathetic as he may have seemed? (e) What action accompanies l. 191?

10. (a) In Scene 11., why does not Hamlet say ll. 252-253 at once, in place of l. 212? Do you find him a man who acts first and then investigates, or is his way to investigate first and then

to act? (b) Does Hamlet's long silence and waiting after the ghost first beckons, Scene 1 v., ll. 58-62, indicate that excitement is likely to make him lose control of himself and lead to a reversal of this order? (c) Does l. 1 of Scene v. show that Hamlet despises due caution? Is this line inconsistent with ll. 64-68 of Scene IV.?

11. (a) Reading again ll. 41, 46-49, and 127 of Scene I. and ll. 39-44 of Scene IV., what do both Horatio and Hamlet think this ghost may be? (b) Is Hamlet a man likely to feel his responsibility as both judge and executioner, and here also investigate further before acting, or do you expect him to kill the King on sight? (c) Would the latter course taint such a man's mind? (d) In what circumstances would it place the Queen?

12. (a) Is there another possible motive Denmark might suspect for such a deed? (b) How would the evidence upon which Hamlet had acted seem when brought forward to clear him? (c) Would Hamlet consent to live at all with such a name? (d) Do you think it likely that Hamlet will seek some sort of evidence to corroborate the ghost's testimony? (e) In those days before chemistry could assist, would such evidence be easy to secure? (f) Can you imagine what Hamlet is thinking of when he speaks of the possibility of assuming his "antic disposition" hereafter? Does this supply any clue to the method he may follow? (g) When Hamlet's proof is conclusive, from what you have seen of him do you think he will neglect his revenge?

ACT II.

SCENE I.

1. (*a*) With what preceding scene is this connected? (*b*) Does this act begin on the day following the night that ended Act I.? How does Shakespeare at once cause us to identify with sufficient definiteness the time that has elapsed? (*c*) Whose advice will Reynaldo be following when he acts marvellous wisely? (*d*) What hint of Laertes' character in this advice? What hint of Polonius' character? (*e*) What hint of Laertes' character in Reynaldo's words, l. 5?

2. (*a*) Do you think Reynaldo is surprised to hear Polonius say ll. 3-5? (*b*) Do you think ll. 6-15 will be of much use to Reynaldo? (*c*) If Polonius should select one trait to praise himself for, what do you think it would be? (*d*) Do such lines as l. 17 give any hint of Polonius' notion of how the rest of mankind compare with him in this respect? (*e*) Do you imagine that any look of Reynaldo leads Polonius to say ll. 20-24'?

3. (*a*) In carrying out Polonius' command, why does Reynaldo ask advice in l. 24? (*b*) What is shown us of Polonius' character in ll. 25-26? (*c*) What would most lords do if their servants should essay to instruct them in honor? Why is it that Reynaldo does this, l. 27? (*d*) What is the distinction that Polonius makes between honor and dishonor in ll. 28-35?

4. (*a*) How is it that Polonius understands Reynaldo before he speaks, ll. 35-36? (*b*) What is Reynaldo's mood in ll. 36-37? (*c*) What hint of the character of Polonius in ll. 36-48? (*d*) In ll. 49-51? (*e*) From these lines, what, apparently, is his concern for Laertes?

5. (*a*) From the last three words of l. 52, how well does Reynaldo seem to have followed Polonius? (*b*) From l. 63, what is the nature of the information Polonius expects to secure? (*c*) How

does Polonius classify himself in l. 64? (*d*) What is the cause of Polonius' uncertainty in l. 68? (*e*) After all that is assumed to be true has been discovered, what means does Polonius propose for reforming Laertes, ll. 71-73? (*f*) What is the motive of Polonius in having all these inquiries made? (*g*) Have you ever before found Shakespeare quite so rough with a character as here with Polonius? (*h*) What do you think is here the purpose?

6. (*a*) From l. 107, what does Polonius remember of his command to Ophelia? (*b*) Yet what do ll. 108-110 show to have been the effect of this command? (*c*) Who has suffered most from the command, Hamlet or Ophelia? (*d*) What cause in character for this? (*e*) What additional cause in circumstances?

7. (*a*) What led Hamlet thus to seek out Ophelia in her room? (*b*) What was his mood, as shown by ll. 77-84? (*c*) What, apparently, most influenced Ophelia here, her own love, sorrow for Hamlet, or distress at his attire? (*d*) What does Ophelia say was her mood, l. 75? (*e*) What would this tell Hamlet of the depth of her nature?

8. (*a*) What does Hamlet try to learn, and how does he succeed, as told us in ll. 87-100? (*b*) Explain in detail what his actions here mean.

9. (*a*) How does Polonius account for his mistake, as he wishes Ophelia to think it, ll. 114-117? (*b*) Why did Ophelia come at once to her father after seeing Hamlet? (*c*) What does Polonius now propose to do, l. 101? (*d*) What do you take to be his motive in this? (*e*) How is Hamlet's disguise succeeding, from l. 110?

SCENE II.

1. (*a*) Was Horatio in Denmark when Hamlet's father died? Does it seem that Hamlet was? (*b*) Was there anything peculiar about the succession to the throne? (*c*) Why, probably, does the King say ll. 108-109 of Act I., Scene II.? (*d*) Has the King probably forgotten the murder of his brother? (*e*) Why is it that the King here, Act II., Scene II., ll. 7-8, suspects some further cause for Hamlet's madness? (*f*) Why should the King

take such interest in finding out about this? (*g*) What of the truth of the sentence ending with l. 10?

2. (*a*) From ll. 26-32, does it seem that Rosencrantz and Guildenstern accept their commission through anxiety to aid Hamlet or to win favor with the King and Queen? (*b*) Are Rosencrantz and Guildenstern deceived by l. 18? (*c*) What, stated plainly, is the nature of the service the King asks of them? (*d*) What has been the nature of their relations with Hamlet? (*e*) What do you think of their being flattered by the King's choice of them?

3. (*a*) What illustration of the tone of the court in ll. 33-34? (*b*) How does Hamlet relish such exhibitions? (*c*) Does the King invite a continuance of this interview by l. 33? (*d*) What do Rosencrantz and Guildenstern probably do? (*e*) Then why does the Queen say l. 34? And why ll. 35-36? And why ll. 36-37? (*f*) What do you think of Rosencrantz and Guildenstern by this time? (*g*) How sincere does l. 2 seem to be? (*h*) What of the sincerity of ll. 38-39? (*i*) Do you imagine any other motive than the personality of Rosencrantz and Guildenstern that makes the King and Queen wish to be rid of them? (*j*) What impression do you get of this court? (*k*) Do you understand why Fortinbras became restive?

4. (*a*) How did Ophelia leave the stage in Scene I. (see ll. 101 and 117-118)? Where was she going and for what purpose? (*b*) Why is she now not with Polonius? (*c*) How does this affect our impression of her? (*d*) What should Polonius do after l. 42? What does he do, ll. 43-45? (*e*) Do you find anything significant in the last four words of l. 46?

5. (*a*) What is Polonius' manner in ll. 51-52? (*b*) What the King's in l. 53? (*c*) In ll. 54-55? (*d*) Why the "your" in l. 55? (*e*) Do you find evidence of refinement and delicate sensibilities or the reverse in ll. 56-57? (*f*) What is the King's attitude toward himself in l. 58?

6. (*a*) How is Fortinbras further characterized in ll. 68-71? (*b*) If Claudius had sent to Fortinbras instead, what would have been the result? (*c*) Which do you take to have been the more acceptable to Fortinbras, what is told us in l. 73 or the permis-

sion mentioned in ll. 74-75? (*d*) If Hamlet were king in Denmark, do you imagine Voltimand and Cornelius would have been sent? (*e*) Do you imagine Fortinbras would then have selected Denmark in the first place as the country against which to make war?

7. (*a*) Does l. 84 remind you of anything earlier in the play? (*b*) What do the first words of Polonius, l. 85, indicate as to his readiness to begin? (*c*) Do ll. 85-91 cause us to believe the first four words of l. 92? (*d*) Do ll. 92-94 fulfill the promise of these words? (*e*) From the first four words of l. 95, does it seem Polonius is chiefly concerned about the matter of his report or the manner in which it is given? (*f*) Do you take ll. 86-92 to be wholly extempore? (*g*) What is Polonius' air in l. 105? (*h*) What characteristic shown in l. 106? In the interruption, ll. 111-112?

8. (*a*) What evidence have you as to when this letter was written? (*b*) Does it seriously disturb the comedy of this scene? (*c*) Do you think Hamlet was self-possessed and at his best in Ophelia's closet? (*d*) If Hamlet should write to Horatio, do you think he could equal this? (*e*) What of the sincerity of Hamlet's "tenders"?

9. (*a*) What is the motive of Polonius in ll. 107 and 125? (*b*) Do you believe ll. 126-128? (*c*) What is Polonius' manner in ll. 129 and 131? Is he surprised at the King's answer, l. 130? (*d*) What of the figure in l. 132? (*e*) How was it really that Polonius "perceived it," l. 133?

10. (*a*) Have you observed the mourning Polonius mentions in l. 151? (*b*) In the manner of the King and Queen, for example in ll. 128-129 and 151-152, do you find the indignation Polonius assumes would be natural? (*c*) What does l. 162 show of Polonius' respect for Ophelia? (*d*) Is the business Polonius proposes suitable for a king? (*e*) How does it seem to Claudius? (*f*) What is the Queen's mood, now that she sees Hamlet? Do the others share it?

11. (*a*) In ll. 169-170, what does Polonius assume about the relative ability of the three in dealing with Hamlet? (*b*) What is the manner of l. 173? (*c*) Of l. 175? (*d*) Of l. 177? (*e*) Of l. 180? (*f*) Of l. 183?

12. (a) Does, or does not, Hamlet understand Polonius' theory? (b) Does he encourage or discourage Polonius in it? (c) When Polonius, in l. 191, and the lines following, insists on continuing the interview, what does Hamlet next attempt? (d) Is he successful? (e) How is it that Hamlet thinks of details so readily in ll. 196-200? (f) Is Polonius likely to perceive this? May ll. 202-203 be intended to help him? Are these lines, after all, sufficient? (g) Do you detect insanity in l. 218?

13. (a) May there be any truth in ll. 215-216? (b) Do you understand why Hamlet walks "four hours together?" (c) Is his task easy of accomplishment? (d) Do you take him to be a man who would become complacent and self-satisfied with such success, for example, as so far in merely deceiving the court? (e) What character in the play may be given in part for the sake of contrast in this respect? And who would be placed next to this character? (f) If you could now see Hamlet in his true character, would you expect to find him calm or full of self-reproach? (g) If there is any truth in the words last referred to, would you understand that Hamlet would welcome death while Claudius lives and with the crime neither proved nor disproved? (h) What may Hamlet be thinking of?

14. (a) When, on leaving the stage, Polonius meets Rosencrantz and Guildenstern, is he as prolix as usual? Do you think him unwilling to turn Hamlet over to them? (b) What work are they here about? (c) Does Polonius understand this? (d) From Hamlet's first words to them, do they seem more or less likely to succeed than Polonius?

15. (a) Is it possible that these friends of Hamlet, like Polonius, have a theory in explanation of the madness? (b) Knowing the circumstances as they do, is it unlikely that the King's theory is also theirs? (c) If this is their explanation, how will they probably try to lead Hamlet to declare himself? (d) If Hamlet's aspirations have really been balked in this manner, is there any chance to say so in replying to ll. 227-228? (e) Where is the next invitation given him to make known his discontent?

16. (a) What do you think Hamlet means by "your news is not true"? (b) Why does Hamlet then say the rest of this par-

agraph? (c) Do you find Hamlet here slow or obtuse? (d) Why is Hamlet's question not answered? Do you think he notes this? (e) In what direction does Guildenstern carry the conversation? (f) What does Rosencrantz think he will accomplish by ll. 248-249? (g) In ll. 250-252, 259-261, and 263-265, what indications that Hamlet's lucid interval is unlikely to continue?

17. (a) In ll. 265-266, does Hamlet seem to remember that he has asked this question before? (b) Now that further evasion is impossible, does the answer of Rosencrantz leave any doubts in Hamlet's mind? (c) Is Hamlet's next line complimentary? (d) In ll. 270-272, as in ll. 279-284, what does it seem Hamlet thinks may yet be possible? What end to this interview would he distinctly prefer? (e) Why does Hamlet say l. 272?

18. (a) Do you find any irony in ll. 274-277? (b) How does Hamlet feel about having his friends try to betray him? (c) Do we think now they are likely to succeed? (d) If Hamlet were not distinctly their superior, could he here dare to risk so much for them? (e) With what grace does l. 288 finally come?

19. (a) What does Hamlet now assume, ll. 290-291, as to the definiteness of their choice of sides? (b) What is his purpose in the rest of this paragraph? (c) Why was it, in reality, that Rosencrantz smiled? (d) What impression does Hamlet wish to give Rosencrantz and Guildenstern in ll. 313-319? (e) What purpose in the structure of the play is served by ll. 319-354? (f) What happened about the time of the production of this play that would make Shakespeare's audience understand these circumstances?

20. (a) What do you take to be the significance of ll. 355-359? (b) Why does Hamlet now insist on the "fashion and ceremony" of welcome? (c) How are such expressions as ll. 366-367 contained and accounted for by Rosencrantz and Guildenstern? (d) What impression of Hamlet's conduct throughout the interview is likely to be left with them? And why does he say ll. 369-370?

21. (a) What does Hamlet know that makes him so harsh with Polonius? (b) How did he find it out? (c) Is Polonius sensitive? If he were, would Hamlet's conduct be the same?

(*d*) Why the sudden change of subject in Hamlet's second speech after Polonius enters? (*e*) What does Hamlet imply in ll. 379, 380? (*f*) Does Polonius see this? (*g*) Then why l. 382? (*h*) What would "the first row of the pious chanson" show Polonius?

22. (*a*) What, as it seems, brought Hamlet to Denmark? Where was he before? (*b*) How have these actors changed so much since Hamlet saw them? (*c*) What does Hamlet mean by "beard me," l. 411? (*d*) What effect would the valanced face have on the actor's playing? (*e*) Why should the ladyship's voice be cracked? (*f*) Is it apparently the First Player or other chief members of the troupe that Hamlet especially welcomes? (*g*) What indication of character in this?

23. (*a*) Do you or do you not find the language of ll. 421-431 to show discriminating appreciation of the stage? (*b*) How often has Hamlet heard this "speech"? (*c*) Is there any evidence as to appreciation in his remembering it? (*d*) What reasons would you give for ll. 172-530 being in prose? (*e*) What would be the effect if this "speech," too, were in prose?

24. (*a*) Put in prose the first two lines of the "speech." (*b*) Do you find the "speech" up to Shakespeare's usual level? If not, why has he not made it so? (*c*) Has Polonius anywhere in the play flattered Hamlet as he does the King and Queen? (*d*) Why does he say ll. 452, 453? (*e*) Do you imagine any weakness would be noted if Hamlet should take a part in a play?

25. (*a*) How does Hamlet classify Polonius in ll. 485-487? (*b*) What does Polonius try to accomplish in l. 490? (*c*) What would be the effect on the audience of leaving out these interruptions by Polonius and Hamlet? (*d*) Is the pity of Polonius well bestowed in ll. 505, 506? (*e*) Do you think Polonius capable of saying ll. 515-517?

26. (*a*) From ll. 528, 529, do you find Hamlet after all malicious in his conduct toward Polonius? (*b*) To whom does Hamlet say ll. 529, 530? (*c*) Why does he say this? (*d*) Does this indicate that Hamlet has been merely amusing himself with the

players, and has for even this time forgotten the work before him?

27. (a) What is Hamlet's mood in l. 534? (b) Has he disguised it satisfactorily earlier in this scene? (c) Is any strength exerted in seeming as in ll. 172-532 while really in the mood of this soliloquy?

28. (a) Have you found Hamlet a "rogue"? (b) Has he seemed likely to be mistaken for a "peasant slave"? (c) Have you found Hamlet the coward he represents himself in ll. 556-566? (d) Do you think him here an unbiassed critic of himself? (e) Is it your impression that a Greek could have experienced this mood to this degree? Could a Frenchman? (f) Account for any difference between them and Hamlet in this. (g) Would Polonius be likely to experience this mood? If not, account for the difference here also.

29. (a) Was Hamlet or was he not deeply impressed by the appearance and revelation of the Ghost? (b) Do ll. 566-574 indicate that Hamlet is muddy-mettled and unpregnant of his cause? (c) Do ll. 575-585 indicate that Hamlet lets opportunities go by that would contribute to his purposes? (d) Would what is proposed in ll. 581-583 be likely to cause a guilty man to blench? (e) Would the manner in which the play is acted have anything to do with its success? (f) What may Hamlet have had in mind in ll. 418, 419? Why "a passionate speech"? Why l. 487? (g) Why "'Tis well," l. 507? Have the words of Polonius, ll. 505, 506, anything to do with the effect upon the audience here?

30. (a) Is there justification for ll. 585-590? Sum up the evidence concerning this earlier in the play. (b) Are, or are not, ll. 590, 591 in harmony with Hamlet's character as you understand it? Sum up the evidence here also. (c) Has Hamlet any other possibility of securing evidence than that given in l. 592? Do you imagine this King's conscience easily caught?

31. (a) Why does Act II. end here? (b) What was the work of Act I?

ACT III.

SCENE I.

1. (a) Is the King pleased or displeased with the report Rosencrantz and Guildenstern seem to have made? (b) Has there been anything turbulent or dangerous about Hamlet's lunacy? Why does the King say there has? (c) Is the "confession" extorted from Hamlet, l. 5, satisfactory? What had the King instructed Rosencrantz and Guildenstern to find out?

2. (a) Why is it not the King who asks ll. 10 and 14, 15? (b) Do you observe the 'forcing of Hamlet's disposition' more clearly in ll. 11, 223-225 or in ll. 11, 529, 530? Explain. (c) Can you give an explanation of "niggard of question" that corresponds with the facts?

3. (a) How do you account for the "kind of joy to hear of it," ll. 18, 19? (b) Does this confirm ll. 552, 553 of the preceding scene? (c) When did Hamlet beseech Polonius, as stated in l. 22? (d) What word has chief emphasis in l. 25? (e) Why is the King so enthusiastic in ll. 24-27, and why does he say ll. 26, 27? (f) Do you think the "good gentlemen" will succeed in the mission they accept in l. 28?

4. (a) Why does the King say *lawful*, l. 32? (b) What word has chief stress in l. 39? (c) What do ll. 37-42 contribute to an understanding of I., III., 19-24 and II., II., 131-142? (d) What is the manner of Polonius toward Ophelia in ll. 43, 44?

5. (a) Do you admire the figure in ll. 48, 49? (b) Critics have found fault with Shakespeare for using it. Are they right? (c) What evidence as to the sincerity of Polonius in ll. 46-49? (d) Of what earlier in the play do these lines remind you?

6. (a) What new revelation of the King's character and mood in ll. 49-54? (b) Why must this be given to us here?

7. (a) What are the King, Polonius, and Ophelia doing when Hamlet enters? (b) How does their present occupation affect

our impression of them? And how, in particular, does the King's action here affect any sympathy for him that may have been elicited by ll. 49-54?

8. (a) Do you recall any evidence earlier in the play as to whether Hamlet is familiar with this mood? (b) Explain just why it is that Hamlet thinks of suicide? Would it be before or after taking the King's life that he would take his own? (c) How much does Hamlet expect of the play in II., II., 583-585? Does he expect it to prove *to the world* that his father was murdered, and that Claudius was the murderer? (d) Do or do not ll. 46-54 lead you to think that the King may "blench"? (e) Then, if Hamlet knows his course and acts upon this knowledge, in what light will he be regarded by Denmark and the world? (f) If he takes his own life after slaying the King how will his name be affected? (g) Which course do you think Hamlet would prefer?

9. (a) Upon what ground does Hamlet at once put the question in l. 57? (b) Would this line seem in place if spoken by any other of Shakespeare's characters as you know them? If not, why may Hamlet be permitted to speak as here?

10. (a) What in Hamlet's time was the one belief as to the fate of the suicide in the future world? (b) Do ll. 60-64 express the ancient or the Christian philosophy? What of ll. 65-68? (c) It has been thought that Hamlet fears he will be slain by the guards if he shall kill the king. Does this soliloquy support that view?

11. (a) Is Hamlet more or less likely to be taken off his guard by Ophelia than by Rosencrantz and Guildenstern? (b) Does his mood now seem one that will make him quick to detect a plot such as Polonius has devised? (c) Are ll. 88-90, or is any part of them, spoken to Ophelia? (d) What do these lines indicate as to the genuineness of his love for her?

12. (a) Has Ophelia been about the castle of late? (b) Where and how did Hamlet last see her? (c) Did she then speak to Hamlet? Why? (d) Did Hamlet seem to understand the circumstances? (e) Why has Hamlet since been so rough with Polonius, for example in II., II., 181-186?

13. (a) What would Hamlet naturally expect Ophelia to do here, now that she sees him? Does he expect her to speak? (b) What was the King's last move in his espionage of Hamlet? (c) Has Ophelia shown character that will prevent her participating in work of the sort? (d) What do ll. 90, 91 assume as to Hamlet's conduct toward Ophelia? How true is this assumption? What is there remarkable in Ophelia's saying these lines at all?

14. (a) Of what is Hamlet thinking as he says l. 92? (b) Do you think Hamlet meant I., v., 97-104? How has he adhered to the resolution there expressed? (c) Why was Ophelia to "read on this book"? Was Hamlet to suspect that she thought of seeing him? (d) Had Polonius intended she should bring these "remembrances"? Why does she do this? (e) Why does Hamlet speak as in ll. 95, 96? And what truth is there in these lines?

15. (a) Has Hamlet 'proved unkind'? (b) Why does he now say l. 103? (c) Is the "insanity" of ll. 103-119 for Ophelia alone? (d) What proofs does the time now give this paradox, l. 114? (e) What truth in ll. 114, 115, and what in l. 119?

16. (a) What is Ophelia's mood in l. 120? (b) In the contest now on in Denmark, what must be Ophelia's fate? (c) Does Hamlet think of a happy, quiet life as a possibility for himself under any circumstances? What does he realize as to this? (d) Even if it were possible that Ophelia should marry another, would Hamlet wish this? (e) Why does Hamlet, in this "madness", so often speak as in ll. 121, 129, 137, 140, and 148, 149? (f) Is this, or is it not, good advice to Ophelia?

17. (a) From ll. 129, 130 what does Hamlet now know as to Polonius? (b) Why does Hamlet ask? (c) Do you find any parallel in this and II., II., 279-284? (d) What is the result in each case? (e) When, in Hamlet's life, has he been most in need of companionship? To whom has he first turned? With what result?

18. (a) Is Hamlet more, or less, harsh with Ophelia in ll. 132, 133? Why? (b) Are these lines said to her alone? (c) Why does he now say "Farewell," and what does he mean by this? (d) Is it more, or less, strongly that he now insists that she shall go to a nunnery? Why?

19. (a) What first shows Ophelia the hopelessness of Hamlet's insanity? (b) Have you ever found Hamlet so 'insane' as here? Why is this? Is there any kindness about it?

20. (a) What do ll. 150-161 show as to the sincerity of Ophelia's love for Hamlet? (b) What do these lines show as to Hamlet's character before his father's death? Was he then known as gloomy or morose? (c) What indication here as to the depth of Ophelia's character, and the relative influence of Polonius and Hamlet over her? Will she, after all, go to a nunnery? Could Hamlet do more to cause her to do this? (d) What is there in the nature of each that explains this love?

21. (a) Does the King dare to proceed openly against Hamlet? Why should this be? (b) Do you think Hamlet understands this, and how should he? (c) If the King hears ll. 147, 148, why will it not defeat Hamlet's purposes? (d) Do you think the courtiers you have seen are all there is of Denmark? What hints has Shakespeare given as to this?

22. (a) What is there, aside from Hamlet's words, that makes the King so ready to suspect as in ll. 164-167? (b) From the King's words and conduct heretofore, do you think he states his real motive in ll. 171-175? If not, what do you take to be his purpose in sending Hamlet to England? (c) Why does Polonius say ll. 176-178? And why does he now propose the meeting with the Queen? (d) How has this scene affected your impression of Ophelia?

SCENE II.

1. (a) What is Hamlet's purpose in having the players come to him at this time? (b) If he should not see them and impress upon them the necessity for perfect acting, how might his plans be defeated? (c) In thus instructing the actors in their own art, do you find that Hamlet blunders anywhere? (d) Is it possible to add much of worth to the philosophy of the drama given in ll. 1-32?

2. (a) In ll. 1-41, upon what particulars does Hamlet specially insist, and for what immediate reasons? (b) Do you imagine this talk will in any way affect the acting of the play in hand? (c) Why is Hamlet so abrupt with everybody in ll. 41-45? Why

does he not now amuse himself with Polonius and the rest? (*d*) What contrast of mood in ll. 42, 43? (*e*) What is Hamlet's real purpose in l. 45?

3. (*a*) What contrast in ll. 49, 50 and l. 11, 161, and what in l. 72, and l. v., 117-124? (*b*) How do you account for this?

4. (*a*) Under ordinary circumstances, would Hamlet ever speak as in ll. 49, 50? If not, how do you explain his impulse to this direct statement here? (*b*) Does Hamlet now expect ever to be able to testify in deeds to his friendship for Horatio? What seems to be Hamlet's notion of the course events will take in Denmark? (*c*) In l. 51, is it because Hamlet is a prince that Horatio is flattered? If not, why is it? (*d*) If Horatio were permitted to continue, what would he say? (*e*) Why does Hamlet prevent this?

5. (*a*) A moment before, would Hamlet himself have thought it possible for him to speak as in ll. 57-69? (*b*) Why does he say the last five words of l. 69? And why are ll. 70-82 so different in tone? (*c*) What evidence in ll. 69-82 as to the sincerity of the lines preceding? (*d*) Do you recall anywhere in literature so direct, strong, and quiet an expression of friendship as here? (*e*) In ll. 49-82, do you find Hamlet sensitive or obtuse ("muddy-mettled")?

6. (*a*) What does Hamlet show us of his ideals in ll. 55-57 and 63-69? (*b*) How do these lines, and especially ll. 65, 66, contribute to an understanding of Hamlet's own character, and why is it not unpermissible so to interpret them? (*c*) Why does Hamlet add ll. 73-75 and 81, 82 to l. 80, and how is this characteristic of him? (*d*) What would you say of the evidence as to a tendency to procrastinate in ll. 41-47, 51, and 79-86? (*e*) If you think Shakespeare has been misunderstood, do you think it Shakespeare's fault?

7. (*a*) Is it because Hamlet and Horatio have forgotten ll. 49-69, or why is it, that neither one afterwards, even by his manner, seems to recall the words? (*b*) What is the significance of *our* and *cousin*, l. 87? (*c*) What theory of the King's does Hamlet encourage by ll. 88, 89? (*d*) How does Hamlet encourage Polonius by l. 103? (*e*) And how does he support the Queen's theory by ll. 109, 110?

8. (a) Why does Hamlet thus at all times confirm each in his own theory? (b) Does the King dare to take Hamlet's life? Why? (c) If the King should attempt it, do you or does Hamlet think he would be successful? Why? (d) What would be the result to the King himself and to Hamlet if such an attempt should be made? (e) Is or is not Hamlet reckless? Does he think the attempt will be made?

9. (a) Has Hamlet's "insanity" tended to make the King and Queen comfortable when the dumb-show enters? (b) Do they find this dumb-show a pleasing spectacle? Which is the more disturbed by it and why? (c) Do you think either Hamlet or Horatio here sees the King "blench"? Considering the King's mood as betrayed in III., I., 49-54, does it seem that he here exercises any self-control?

10. (a) Why does Shakespeare permit the play of Gonzago to be in rhyme? (b) What criticism would you make on ll. 138-143? Why has Shakespeare not made these lines better? (c) Is the rest of the play as bad as this? If you find any improvement, what is the purpose? (d) Does l. 164 betray any theory of Hamlet's? (e) For whom does Hamlet say l. 207? Whom does this first part of the play touch most nearly? (f) Is the Queen grateful for l. 212? Does l. 214 make it more agreeable?

11. (a) From ll. 215, 216, do you think the King marked the dumb-show? Do you think him eager to hear the rest of the play, with Hamlet's comment? (b) What does he mean by "offence"? Is it wise for him to speak as here? Does or does not Hamlet find the words encouraging? (c) What, by this time, may the King expect Hamlet to say in answer to l. 219? (d) What is Hamlet's real meaning in l. 220? (e) If the King had not said ll. 215, 216, do you think Hamlet would have said ll. 223-225? Does Hamlet here speak for the King alone, or also to interpret to others present?

12. (a) Did the King suspect in III., I., 49-54, or has he ever suspected, that his murder is known? (b) From this play and Hamlet's comments what does he now believe? (c) Would this make his conscience less sensitive? (d) Do you think the King a brave man? Is he now in the mood to display any courage he has? Why?

13. (a) In ll. 231-233, do you see, through Hamlet's 'insanity,' anything of his real mood? (b) Why, in ll. 241, 242, does Hamlet insist upon "Gonzago" and "Italian"? Do you imagine there is now an understanding between him and the King? (c) Do you understand why the King rises and leaves the hall? (d) Is it the words of the play that affect him to this degree? Why did he not leave when the dumb-show was playing?

14. (a) What did Hamlet expect the effect upon the King would be? Why was the help of Horatio sought? (b) How does the actual effect compare with Hamlet's expectations? (c) How must the court interpret the King's extraordinary behavior? (d) Do you imagine Hamlet now contemplates suicide as a possible necessity? (e) Why is Ophelia, rather than Hamlet, the first to speak? What does this indicate as to Hamlet's mood, and as to the attention the King has attracted?

15. (a) What does Hamlet wish to emphasize by l. 245? For whom is the line intended, the King or the court? (b) Why does the King stop to call for *light* before he goes? And what does l. 248 show of his mood? (c) What purpose, dramatically, is accomplished by the "all but" of the stage direction following l. 249?

16. How do you account for Hamlet's conduct in ll. 250-274, —why, for example, does he rhyme and call for recorders?

17. (a) How long has it been since Rosencrantz and Guildenstern left the hall? Do you think this a "free visitation" on their part? (b) Are they likely just now to have their way with Hamlet? (c) What is the cause of Hamlet's interest, l. 279? (d) What effect was expected from l. 280, and again from l. 282? (e) Has either of these 'friends' ever before assumed such authority in Hamlet's presence as now in ll. 286, 287? How do you explain their boldness here? (f) What do these lines imply as to Hamlet's insanity? Why this assumption? Will the King be quick to offer proofs?

18. (a) If you or Hamlet were heretofore willing to overlook the conduct of Rosencrantz and Guildenstern in serving the King, does their attitude now make any change in yours? Why? (b) What evidence have you as to the truth of ll. 289, 290?

(c) What, evidently, does Hamlet mean and Guildenstern understand by l. 291? (d) Does Hamlet expect Rosencrantz and Guildenstern to believe ll. 298, 299? If not, why does he say his "wit's diseased"?

19. (a) Why is it not Guildenstern who replies? (b) What does Hamlet try to do in l. 310? (c) What is the significance of Hamlet's oath, l. 312? (d) Why do not Rosencrantz and Guildenstern believe Hamlet's direct statement (l. 316) in confirmation of what has up to this time been their own theory? If they do believe it and tell it to the King, how will he receive the news?

20. (a) Why do the players now re-enter? (b) What have Rosencrantz and Guildenstern really accomplished so far in the King's service? How has Hamlet made use of them? (c) Has Hamlet further use for them in mind? Why, or why not? (d) What, then, does he give them to understand in ll. 321-347?

21. (a) Why has Polonius tried to make himself agreeable to Hamlet, on Hamlet's account or the King's? (b) How has Hamlet made Polonius appear by l. 357? (c) What is the significance of l. 359? (d) Do you think Hamlet understood what Polonius had come for before he spoke?

22. (a) What instances do you recall of contrasts similar to ll. 362, 363 earlier in the play? (b) Has Hamlet ever before spoken as in ll. 365-367? Why? (c) What does Hamlet suspect about his mother that makes him even think of the "soul of Nero"? (d) What does Hamlet evidently intend to attempt in his mother's closet?

SCENE III.

1. (a) Who, according to their report, had sent Rosencrantz and Guildenstern to Hamlet? And to whom do they make their report of the interview? To whom does Polonius report? What does this show? (b) How has Hamlet's madness ranged, and why stands it now so unsafe with the King? (c) What is the court likely to "gather and surmise" from such continued agitation as the King here shows? (d) After l. 1, can Rosencrantz and Guildenstern deceive themselves into thinking they may

help Hamlet by serving the King? Have they, in fact, ever deceived themselves?

2. (a) Do you imagine the King will be glad to see Hamlet on his return from England? What do you take to be the King's real purpose in sending him? (b) Do you think Rosencrantz and Guildenstern fail to understand the situation? (c) How does their eloquence in ll. 7-23 affect them and the King in your estimation? (d) Does the King pretend to motives of the sort they assume? (e) What is the mood in ll. 24-26?

3. (a) Where was the wise suggestion Polonius compliments in ll. 28-33 first made, and by whom? (b) Why does Polonius here give the King credit for it? (c) Has the King in this scene seemed eager for company? (d) What further is shown of his mood now that he is alone? What has caused this, or the degree of it? (e) How strong is the King's moral nature shown to be?

4. (a) Aside from the motives Hamlet later gives, would it be possible for him to act on the impulse of ll. 73, 74? Why? (b) Would an audience of Shakespeare's time or of our own enjoy seeing him so act? (c) What direct evidence has Hamlet had, evidence now in his mind, that the theology of ll. 74-79 and 84-95 is sound? (d) Do you think Hamlet means what he says here, or is he seeking to evade his mission? (e) What does the King think of Hamlet in this respect? (f) What work does the King go about on leaving the stage?

SCENE IV.

1. (a) What does Polonius think will happen at the coming interview? (b) Do these opening lines of his appear to be the first things said, or has there been other conversation since he entered the Queen's closet? (c) Have you thought of the Queen as on Hamlet's side hitherto? (d) Are you in full sympathy with Hamlet's present purpose to "be cruel," and "speak daggers," to his mother?

2. (a) Why is Polonius now here, and exhorting the Queen—has she sent for him? (b) Did the Queen apparently send also Polonius, in the second scene (l. 350), after dispatching Rosencrantz and Guildenstern, to summon Hamlet? (c) Did the King

ask Polonius to do the eavesdropping now intended? (*d*) Will Polonius' action or attitude here affect at all your feelings in regard to what befalls him?

3. (*a*) Does Hamlet call "Mother" three times without waiting between? What evidence, and what 'effect'? (*b*) Explain why Hamlet is the first to speak, why the Queen, who summons, does not begin the interview? (*c*) Does Hamlet begin well by assuming there is nothing the matter on his side? (*d*) Do you find any 'effect' in the reserve of the Queen's answer?

4. (*a*) What does the Queen mean by "idle," and Hamlet by "wicked," tongue? (*b*) What feeling prompts the Queen's next words? (*c*) To what feeling does the Queen next try to appeal? (*d*) After Hamlet's answer, what movement does she apparently make, what does she intend? (*e*) What 'mood effect' in this?

5. (*a*) What does Hamlet now do? (*b*) What intention does he express in ll. 19, 20, and why here and now? (*c*) Is the Queen really afraid of Hamlet or merely pretending, when she calls for help? (*d*) Interpret the 'effect' herein. (*e*) Do you think if Polonius had not been listening, she would have been so sensitive to what has been implied in the talk thus far? (*f*) Why does Polonius cry out also, but not come to the rescue?

6. (*a*) Can you explain why Hamlet now makes a pass through the arras? (*b*) Show proof whether he thought, or did not think, it was the King? (*c*) Does it argue "decision," or the lack of it? (*d*) What does this contribute to an understanding of the scene preceding? (*e*) What 'effect' in the Queen's surprise, as she echoes "kill a king"?

7. (*a*) Do you find yourself willing that Hamlet should be stern in making his mother realize her past? (*b*) Does it seem to you that the fact that Polonius' dead body lies before them makes any difference, and if so what difference? (*c*) Is the Queen in any different mood from that in l. 17? (*d*) Why is Hamlet so evasive and round-about in his indictment? (*e*) After the Queen pretends again that she does not understand, is Hamlet betrayed into curt and brutal directness? (*f*) Could the use of the two pictures have been spared or bettered?

8. (*a*) After the Queen confesses she feels her guilt, do you wish Hamlet to go on? (*b*) Are you content that he should have

gone thus far? (c) Can you see any artistic reason why Shakespeare makes Hamlet go on, even against his mother's protest, till stopped by the ghost? (d) Do you find your feelings towards the Queen changed after the ghost pleads for her?

9. (a) A moment ago the Queen was painfully subordinated to her son; how has the author now subordinated him to her? (b) Can you see any reason for this? (c) Do you think this a "subjective ghost"? (d) Do you think the fact of his pleading for the Queen is connected with the fact of his lingering, and glaring, while the Queen stands cold, unmoved? (e) Does the Queen know what Hamlet thinks he sees?

10. (a) How is the complication, caused by introducing the ghost, abated to the Queen's mind? (b) Do you find Hamlet's words (ll. 142-153) as much to your mind as generally? (c) If doubtful whether the Queen should now still live with the King, do you find Hamlet's next exhortations practical and wise? (d) Is it possible Shakespeare abuses his hero a little here for his mother's sake?

11. (a) Now that we consent that Hamlet's mother really share the throne again with the King, what does the author next (ll. 179-194) attempt? (b) Will the Queen tell the King everything? (c) How is it made plausible that she will conceal from the King her new knowledge concerning Hamlet, and thus take sides against him?

12. (a) How has Hamlet learned that he "must to England"? (b) Does the Queen know that the King means thus to be rid of Hamlet altogether? (c) Does she gather that now from Hamlet's talk? (d) Why does Hamlet tell her so openly and freely of his counter-plot? (e) This last is a 'degree-effect' of what sort?

13. (a) What difference in the feelings between mother and son here from those with which the scene opens? (b) Is the mother satisfied with the way she has been "round with him"? (c) What sort of a report can she, will she, make to the King of this?

14. (a) In the *Hystorie of Hamblet*, from which Shakespeare drew, is the Queen in sympathy with her son at any time?

(b) Is there any gain to the play that the Queen shall seem to have transferred her sympathies to Hamlet? (c) Do you think what Polonius says in ll. 3, 4 of this scene really true or a contributive device of the author? (d) Do you know of devices of this kind in Shakespeare?

ACT IV.

SCENE I.

1. (a) What is meant by "sighs," and "profound heaves"? Who is the author of them? (b) Why should the King think it necessary to say "must"? (c) Why does the King here say "we" in speaking to his wife? (d) Why 'effect' in "your"? (e) Do the King and the Queen here seem as much in accord as in the second scene of Act I.

2. (a) May there be anything in the Queen's manner that induces this? If so, is it intentional? (b) Explain the 'degree-effect' of mood in the matter and manner of ll. 1-3, and l. 6. (c) What was the King's dominant mood in l. 11? Compare also the stage direction following l. iv., 6. (d) May such change contribute also on the King's side to any coldness?

3. (a) Why does the Queen send Rosencrantz and Guildenstern away? (b) Had she wished them to withdraw while speaking of Hamlet hitherto? (c) What first impression does she seem desirous to give the King in "What I have seen to-night"? (d) Does she really think Hamlet mad as the sea and wind? (e) Does she think she is giving a truthful version when she says "Behind the arras hearing something stir,"—why does she omit that outcry was made?

4. (a) Does the King grieve more than Hamlet for the death of Polonius, or as much? (b) Does this show anything of character? Of mood? (c) What makes the King imagine himself in Polonius' place? (d) What may the King expect will be the effect of l. 13 on the Queen? Is this effect perceptible? (e) Then why does he say "To you yourself," l. 15? Do you think he wishes to give information of his danger? (f) What effect do these words have on the queen?

5. (a) Does the King mean or believe ll. 17-19? (b) If the publishing of this deed would cause Hamlet to be 'kept out of

haunt,' what would the King do? (c) What of the sincerity of ll. 19-23? (d) What of the sincerity of the last four words of l. 23?

6. (a) Is it true that Hamlet is weeping, or has wept, for what is done? (b) Why does not the Queen speak further? (c) Is there reason to suspect she may be doing something else the while? (d) Is the King now (l. 28) in the same mood as at opening of the scene? (e) Why does he say (l. 33) join you with some further aid? (f) Of what is the King so much in fear?

SCENE II.

1. (a) Why do you think Shakespeare lets us hear these first words of Hamlet? Do they show he has been crying? (b) How much time has elapsed since Hamlet parted from his mother? (c) Is there any point in Hamlet's saying 'they' (l. 3) instead of the names of his friends? (d) Though they have come virtually to arrest Hamlet, is he subordinated to them?

2. (a) What illustration of Hamlet's literalness in 'compounded with dust'? (b) Do you think Hamlet was sorry because Rosenkrantz did not understand him? (c) Applying the principle of literalness, can you get any meaning out of Hamlet's paradox, ll. 26, 27. (Try 'king,' of second clause, in sense 'true kingliness,' 'rightful king.')

SCENE III.

1. (a) To whom does the King say his first paragraph? (b) Why does he prefer to take the odium of Polonius' murder to letting the matter be much discussed or inquired into? (c) Do you think Hamlet is really much "guarded," without? (d) Does Guildenstern "bring in" Hamlet as bidden, seeing that Hamlet precedes? (e) What 'mood-effect' in the King's first words to Hamlet?

2. (a) After Hamlet's second answer, what makes the King say 'alas'? (b) What 'mood-effect' in ll. 30, 31? (c) Why does the King say 'for thine especial safety' (l. 39)? (d) Can you see any reason why Hamlet should express surprise when the King says "for England"? (e) Do you think the King's boastful

implication that his purposes are close hid has any effect on Hamlet? (*f*) Can Hamlet's reply, perhaps, have some meaning?

3. (*a*) Why does Hamlet say "Farewell, dear mother," here and now? Is it to continue his crazy role? (*b*) Where has he said a similar thing under somewhat similar circumstances? (*c*) Why does the King pretend he himself must not be left out? Is this for Hamlet's ears? (*d*) Why does the King say "Follow him *at foot*"? (*e*) Why the apostrophe-soliloquy, at end? (*f*) Why could not the substance of this have been told us in some other way,—as to some one in our hearing?

SCENE IV.

I. (*a*) Who is Fortinbras, and of what use is he to the plot? (*b*) Why does the author make Hamlet meet the captain and not his chief? (*c*) Would Hamlet's subordination of himself to Fortinbras have been assisted if they had met here before us? (*d*) Why does Hamlet think so ill (ll. 25-29) of the present enterprise, being one any king would consider worth his while? Is it his general philosophy, or the effect of present troubles? (*e*) What new illustration here of Hamlet's knightly politeness?

2. (*a*) Can you see why the audience needs to hear from Hamlet in such a soliloquy as now follows? (*b*) Why should he be distressed at what he has just seen? (*c*) Do you incline to the opinion, held by some respectable critics, that Hamlet's reason is unsettled? (*d*) How then can a man, going thus into voluntary exile, talk bumptiously about "bloody thoughts from this time forth"? (*e*) Is it possible that this may not mean exile, and on that very assumption Hamlet speaks? Gather all the proof you can. (*f*) Is it possible that Shakespeare intended this soliloquy to indicate that Hamlet has not given up, but will be all the more ready to seize occasion to do his duty?

SCENE V.

I. (*a*) Does the Queen know who is seeking her without and in what plight? (*b*) Do you think any such thing may have happened before? (*c*) Is the fourth paragraph said for the Queen's

benefit or ours? (*d*) Is the introduction of Ophelia to us here well managed, dramatically, or the reverse, and why? (*e*) Can you see any reason for the aside (ll. 17-20) just as Ophelia comes in?

2. (*a*) What 'effects' of kind and degree show us Ophelia's insanity? (*b*) Are her manner and spirit in the first line the same we have known hitherto? (*c*) Does this exhibition of Ophelia insane contribute anything to the question of Hamlet's madness? (*d*) Is there any advantage in having the King not here at the beginning, but enter as we find? (*e*) Do you consider Shakespeare's work here with Ophelia good and natural? (*f*) What two strains run through all her talk? (*g*) Do you find yourself thinking, or feeling, about Hamlet as you see her?

3. (*a*) Do you see any other motive in the King's "Follow her close" than Ophelia's safety? (*b*) Do you find any sufficient reason for the King's long paragraph to the Queen? (*c*) Does it have the ring of genuineness and sincerity throughout? (*d*) Is it cant merely or mainly, or apologetic to the Queen, who perhaps is moping at Hamlet's banishment? (*e*) Why should the Queen, if she knows less of present dangers, be more aroused than the King?

4. (*a*) Has Laertes, seemingly, any of the nobility in his support? (*b*) How do former impressions of Laertes square with this outbreak? We do not like the King, but do we wish Laertes to prevail? (*c*) Can you see why Laertes would keep his followers out? (*d*) Does he know how his father met his death? (*e*) Do you consider him sincere in this demand upon the King?

5. (*a*) Has Laertes approached the King with any weapon? (*b*) What is the Queen's act and attitude? (*c*) Can you account for the King's bravery and calmness? (*d*) Is the subordination of Laertes to him overdrawn? (*e*) Is Laertes' paragraph "How came he dead," etc., pleasing? Why?

6. (*a*) Can you see reason why the King is not incensed at such reckless and treasonous language? (*b*) Do you think such an answer as "who shall stay you" unkingly? (*c*) Remembering the course of the plot, do you see what, in the first stage, the

author is now evolving? (*d*) Up to the point where Ophelia comes in again, which is subordinated to the other?

7. (*a*) Does the spectacle of Ophelia's madness and Laertes' grief have any effect upon your enthusiasm for Hamlet? (*b*) Do you think Laertes' grief is genuine? Is it profound? (*c*) Has Polonius' death alone caused Ophelia's insanity?

8. (*a*) Is this return of Ophelia a repetition, more than the return of the ghost in the first scene? (*b*) What is the most pathetic thing that she does or says? (*c*) Is there any wandering reference, this time, to her affair with Hamlet? (*d*) Is there any reason, in her mad thought, that has kept her from gathering violets? (*e*) How do you account for such disposition of the flowers as the notes explain?

9. (*a*) Does this scene give Laertes right occasion for revenge? (*b*) What do you say of the terms proposed by the King to Laertes? (*c*) What does the King mean by "no trophy, sword, nor hatchment"? (*d*) How could Polonius have been interred without a public funeral?

10. (*a*) What do you understand the King means to tell Laertes? (*b*) What does he mean by "great axe"? (*c*) After saying "Let the great axe fall" can he avoid revealing the fate he has ordered for Hamlet? (*d*) From Laertes' allusions to Hamlet in the third scene of Act I. do you feel that Laertes will find much old friendship to sacrifice?

SCENE VI.

1. (*a*) In the last paragraph of the last act Hamlet implies that there is a plot against his life, and that he has a most effective counter plot. Do you think this was all pretense and fusion? (*b*) If there were any counter plot would Horatio know? (*c*) If there were men assisting Hamlet against the King, would they be probably from the lower classes?

2. (*a*) Is it worth remarking that bearers of letters do not always need to "speak with" those who are to receive them? (*b*) Are the salutations between the sailor and Horatio altogether conventional? (*c*) Who is the "ambassador" referred to?

3. (a) Is there anything strange in Hamlet's boarding the pirate ship, alone? (b) Is there any proof that the pirates looked for ransom from their prisoner? (c) What means "thieves of mercy?" (d) Are pirates generally men in position to have good turns done for them?

4. (a) What can Hamlet have to tell Horatio that will make him dumb? (b) Why do you suppose Hamlet has written letters to the King? (c) Will he, after the defiance in scene III. of this act, do anything for policy's sake?

SCENE VII.

1. (a) Has Laertes made any choice of wisest friends for this audience with the King, and why? (b) What has the King been able to instance in illustration of how Hamlet has pursued his life? (c) What do you say of the King's reasons for not punishing Hamlet? (d) What real reason is not told? (e) How much do you imagine the King means to hint of Hamlet's supposed fate? (f) Why does he not tell all?

2. (a) Why does the author make the letters to have come in at just this time? (b) Are they brought by the same men as Horatio's, and do the men insist on 'speaking with' the receivers? (c) What does Hamlet mean by "set naked," and why tells the King this, saying *your* Kingdom? (d) Can you account for the new spirit you find in this letter? (e) Is it a new erratic turn of its author's mood? (f) What 'effect' of Hamlet's postscript "alone"?

3. (a) Why does Laertes, in lieu of a bloody revenge, threaten to "live and tell him to his teeth"? (b) Why does not the King remind and countenance him, that he may do his worst? (c) What makes Laertes again suddenly think of revenge, soliciting indeed the chance? (d) Do you believe that Hamlet was envenomed with envy at Lamond's report?

4. (a) Point out the steps in the evolution of the plot against Hamlet's life? (b) What is the King, from his questions, anxious to ensure from Laertes? (c) What is Laertes, from his, desirous to secure from the King in relation to his deed? (d)

What 'effect' of degree in Laertes' last answer, and in the King's remark upon it?

5. (*a*) Does the report of Ophelia's death seem more, or less, terrible as made under these auspices? (*b*) Do you find that the Queen's description causes you to see vividly the manner of her death? (*c*) Do you find that the names of the flowers and their associations assist in the tragic impressions? (*d*) Why should not here be the climax of the tragedy of poor Ophelia,—why should this be less affecting than even her first entry in scene v.? (*e*) Do you find your admiration for Hamlet affected by this situation or this scene? (*f*) Why does the author make the violent exit of Laertes stop the whole?

ACT V.

SCENE I.

1. (a) Who is the person whose Christian burial is here in question? How does the author tell us? (b) What attitude is the first clown taking with regard to the matter, and what the second? (c) From ll. 4, 5, what do you understand has taken place? (d) What meaning is there behind the first clown's language, ll. 6, 7?

2. (a) Are these men trying to be comical, are they clowns in the modern sense? (b) Can you account for the talk in ll. 9-12? (c) What effect does it have on the second clown? (d) What point does the first clown make in ll. 14-19? (e) How far is this in keeping with his attitude at the beginning?

3. (a) How fully does the second clown grasp the last argument? (b) Which of the two men is now in conscious subordination to the other, and how? (c) How far is the declaration of the second clown, ll. 22-24, made in the spirit of his first paragraph (ll. 3-5)? (d) What mood-effect in this later utterance, and what has inspired it?

4. (a) Can you see any reason why the first clown agrees with him so willingly, and stops arguing? (b) To whom does he say "Come, my spade"? (c) Can you account for the presence here of the second clown? Is he a grave-digger, or has he come to bid the first clown make the grave (cf ll. 3, 4), or is he here by accident? (d) Which of these "clowns" is less rustic and nearer the rank of his betters? (e) Can you imagine how the conversation in progress as the scene opened was started?

5. (a) What difference between the first clown as an arguer and a propounder of riddles? (b) Is the first subordination now annulled? (c) At whose expense is the liquor to be procured? (d) Does the second clown protest, as he is sent away?

6. (a) Is this a good place for Hamlet to be again introduced to us? (b) Has he been shown similarly before? (c) How does it chance that Hamlet is here in the churchyard at this time? (d) Where and how has Horatio joined him? Cite proof for your answer. (e) Why do they come up and stand silently, while the clown sings?

7. (a) What are our present feelings toward the person for whom the grave is being made? (b) Does a clownish grave-maker generally subordinate public reverence for the dead to himself? (c) Do you think Shakespeare's purpose so far has been to please the groundlings? (d) How or what does the singing contribute?

8. (a) What do the dashes and interjections signify in l. 62? (b) Show all the elements in the subordination of Hamlet and Horatio to the clown up to l. 73. (c) Can you see any reason why Shakespeare makes the clown throw out a skull? (d) Do you find Hamlet as brilliant in his philosophizing as hitherto? (e) Can you see any reason why Horatio contributes so little to the conversation?

9. (a) Why do not Hamlet and Horatio now go away? (b) Do you find this Hamlet changed in any way from what he was before his exile? (c) Has he been more cheerful, or less, than now, in his talk with Horatio hitherto? (d) Can you see any purpose in this prolonging of the talk about the skulls? (e) Is it to introduce the element of time?

10. (a) Why should Hamlet wish to speak to the clown? Has he much sought the society of such fellows hitherto? (b) Has he ever, up to this point, subordinated anybody to himself, and how? (c) Is the clown's wit superior to his? (d) How do you account for this defeat? (e) Does the clown recognize him?

11. (a) What is the effect further of having Hamlet propound so many questions to the clown? (b) Do you think the clown believes what he says about the tanner? (c) What effect has this on the subordination here? (d) Can you see any important purpose served by mention of the thirty, and the three and twenty years? (e) And what contribution, if any, by allusion to

the elder Hamlet, and his jester? (f) What is Horatio's meaning in l. 195? (g) Does Hamlet understand him?

12. (a) Do you think Shakespeare made Hamlet say the remaining lines, up to the entry of the mourners, because inevitable and natural from Hamlet, or for some other reason? (b) Have you seen Hamlet more idealized than at this point? (c) Do you think Hamlet considered ll. 202-205 good poetry? (d) Why does he say "soft, *aside*," on seeing the approach of the King? Does the King precede? (e) Does he not at once see the others? (f) Can you account for the lateness in the preparation of this grave? Is it, perhaps, because of delay in settling the question of Christian burial?

13. (a) Where is the grave-digger as the procession approaches? (b) Is the subordination of the dead to the preparations for burial now changed? (c) To which side of the subordination do Hamlet and his friend belong? (d) Does their stepping aside so as to be hid contribute anything either way? (e) Why does not Horatio tell Hamlet that Ophelia is dead?

14. (a) Why does the author have Hamlet say l. 213? (b) Why has the King overruled the order? (c) Do people know that Ophelia was in love with Hamlet? (d) When Laertes knows that the King has interfered so much for his and Ophelia's sake, why does he proceed to bulldoze the priest? (e) After Hamlet discovers that it is Ophelia who is dead, why is the Queen made next to speak?

15. (a) Why is Laertes made to utter these imprecations so publicly? (b) Does he feel all the grief he gives vent to? (c) What motive or motives make Hamlet now come forward? (d) Has he any reason to keep himself from sight? (e) Is there any subordination here? Explain.

16. (a) Where else have you seen Hamlet so idealized? (b) Do you detect any difference of feeling between what is said by the King and the Queen in l. 254? (c) Has Horatio often expostulated with Hamlet about his utterances in public? (d) Why does he say l. 255? (e) If we have felt displeased with Hamlet hitherto concerning his treatment of Ophelia, does this seem likely to increase that feeling?

17. (a) Why does the Queen ask the question in l. 258? Does she ask it for information? (b) What prompts Hamlet to say ll. 259-261? Is he just awaking to the fact that he did love her after all? (c) What does he mean by "What wilt thou do for her?" (d) Why does the King then address Laertes? Does he believe what he affirms? (e) And why does the Queen add l. 263?

18. (a) What mood-effects in ll. 265-267? (b) What is the occasion of this mood in Hamlet? (c) Why does not Laertes answer something? (d) What later in the paragraph explains all? (e) Do you think Hamlet means what he says?

19. (a) Is Hamlet speaking and acting here after the fashion that the court has of late remarked? (b) Why does the Queen say it is madness when she more than all the rest knows better? (c) Do you think she fears something from Laertes? Why? (d) Now that Hamlet has been pronounced mad, both by his mother and by the King, why does he not go back to his crazy role? (e) If he had done so, would the King have been better pleased? Would the Queen?

20. (a) What does Hamlet allude to in l. 279? (b) Why again does Laertes refuse to speak? (c) How do you understand that the part of Laertes should be played here as to movements or posture? (d) Do you not think Hamlet's language in ll. 280-282 a little egotistic? Does he really mean that he thinks himself a Hercules?

21. (a) If Hamlet came to the churchyard to wait for something, why does he go thus away? (b) Why does he not take Horatio, and why does Horatio stay? (c) Why does the King bid him follow his friend? (d) Of what use is the King's word now to Laertes? (e) Does Gertrude understand or suspect? (f) What does the King intend shall be the effect of l. 286? (g) What the meaning of the last three lines, and to whom addressed?

SCENE II.

1. (a) How does it chance that Hamlet and Horatio have not discussed the matters alluded to in the letter (IV., VI.) till now? (b) How does it chance they are now here together? (c) What

to it, and what is its history? (d) Has any of it occurred before in this play?

8. (a) After Osric's first long paragraph why does Hamlet use the same kind of speech? (b) Do you detect any difference between the kind each uses? (c) How long does Hamlet continue in the same vein? (d) What does Horatio mean when he says "all 's golden words are spent"?

9. (a) What is the reason of Osric's answering '*rapier and dagger*' to Hamlet's question? (b) Do you think that in the "twelve for nine" wager Shakespeare blunders in his arithmetic? (c) Can you explain the terms of the bet satisfactorily to yourself?

10. (a) Why should not Hamlet, after recent experiences, have regarded this message of the King with suspicion? (b) Why in any case would he consent to please the King?

11. (a) What is the King's purpose in so quickly sending the lord to Hamlet? (b) Do you find anything significant in the words Hamlet uses in ll. 190-192? (c) Do you think Hamlet is deceived by the King's apparent friendliness?

12. (a) From ll. 195, 196, do you think the Queen is so deceived? (b) Do you think she knows of the plot? (c) Why is it that she sends this message? (d) From l. 197, do you think Hamlet understands her intent?

13. (a) What happened in Hamlet's life about the time of Laertes' voyage to France? (b) Why has Hamlet been "in continual practice" since then? (c) Can you explain Hamlet's foreboding? Why does he not act on Horatio's advice?

14. (a) What is again shown of Hamlet's character in ll. 214, 215? (b) Does Hamlet now think that either the King or Laertes believes him mad? Is he treated as a madman in this scene? (c) What does he wish Laertes to understand by ll. 216-232? Why does he not speak more plainly?

15. (a) Do ll. 238-240, under the circumstances, help Laertes in your estimation? (b) What contrast in ll. 252, 253?

16. (a) Why does Hamlet wish the cup set by awhile? (b) Why does the Queen proffer her napkin and even come herself to wipe Hamlet's brows? (c) Do you think, with Steevens, that this "might have been spared"?

17. (a) Why is it not the King who calls attention to the Queen when she falls? (b) Now that Hamlet bleeds and knows of the treachery, what does he think of first? (c) How does l. 296 affect our notion of the King? (d) What is shown by the Queen now calling to Hamlet and not to the King?

18. (a) Where does Hamlet know the treachery will be found to lie? (b) Do you understand why Shakespeare permitted us to hear l. 284? (c) Explain Laertes' mood from this line to l. 319. (d) Does this in any way affect our impression of Hamlet?

19. (a) Would Hamlet heretofore have thought of using an envenomed sword with which to kill the King? Is the venom needed,—i. e., is it from this that the King dies? (b) Why does Hamlet say l. 309? (c) Why does he then act so suddenly? (d) Why does he have nothing to say about "perfect conscience"? (e) Do you think Hamlet's revenge satisfactory? (f) Does he now lament that he is to die? (g) Why does he say "Queen," l. 321, instead of "mother"? (h) Point out the "poetic justice" in the manner of the King's death.

20. (a) Now, though the King has been convicted of open villainy, is Hamlet indifferent concerning what the world shall say of his last act? (b) Why does Hamlet say "But let it be," l. 326? (c) Interpret the effects of character and mood in ll. 328-331. (d) What evidence as to Hamlet's dread of death in ll. 334-337? Compare with l. 312, and explain.

21. (a) What effect from the announcement of Fortinbras before Hamlet's death? (b) Is Hamlet made to seem identified with the old order of things or the new in Denmark? How is this accomplished? (c) What would Hamlet say if he were permitted to complete the sentence broken in l. 346?

22. (a) What are the purposes of the rest of the scene? (b) Do you consider under all the circumstances that Hamlet's life was a failure? (c) What, to you, is the meaning of the play?

E.C.

























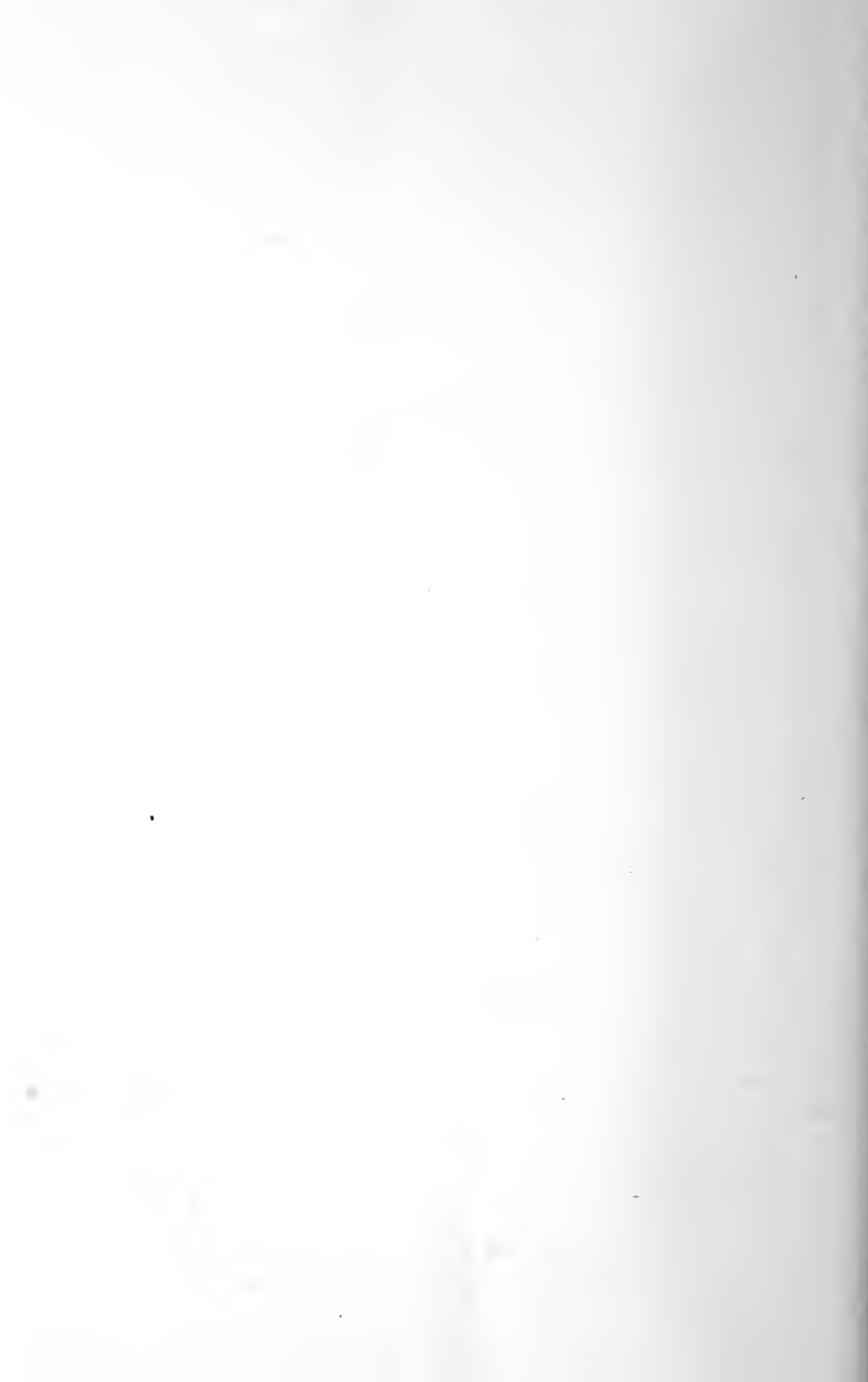






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